Heritage 3000

live sound

installation

audio visual

broadcast

MIDAS
DESIGNED FOR A PURE PERFORMANCE

"As for Heritage 3000, well, it's industry standard. All the top rental companies in the world have a fleet of Heritage 3000s in their warehouse, and we're no exception."

John Penn SSE

introduction

The right tool for the task makes life easier and more enjoyable. Which explains why the industry's leading sound engineers, if they haven't already specified it, breathe a sigh of relief when they discover they'll be working on a Heritage 3000. The majority will already know the desk intimately after having performed on it countless times, yet for those who are new to the console, its intuitive design will soon put engineers at ease and enable them to be up and running quickly and efficiently.

It is these live sound professionals that have made the Heritage 3000 the industry standard it is today. Whether it's the sonic purity, which is at the heart of all Midas consoles, or the inherent flexibility there is simply no other desk in the world that can do what a Heritage 3000 can, hence the reason it has consistently remained the first choice across the globe. It excels in any application.

Midas has the Heritage. For over 30 years Midas has been at the leading edge of live performance design and manufacture, so we know what works! The Heritage 3000 is an outstanding design using only the highest quality electronic components and mechanically, the frame is immensely tough. Audio professionals are safe in the knowledge that they are investing in a product that can be relied upon to do its job day in, day out to the very highest standard, most important for a desk in such constant demand.

And on top of that, as after-sales support is of primary concern, you can access our unparalleled service anywhere in the world via our network of international distributors as well as direct from the factory in England. We will move heaven and earth to make sure that your show goes on!

Industry standard status is no mean feat but the Heritage 3000 succeeds by delivering a package that other manufacturers fail to match. No other console in the world offers so much – which must be why it's the Worlds best selling large format console.

Mono Input Module
The Mono Input module is a modular, fully featured mic or line channel strip incorporating the classic XL4 mic preamp, Midas 4-band parametric EQ with 24 adjustable, tri mode Group Mix controls together with an integral rear connector panel.

Mic Preamp
The mic preamp on the Heritage 3000 is something of which Midas is justifiably proud. Based on the classic XL4 preamp, what sets it apart from other manufacturers is the simple fact is that what goes into the console is exactly what comes out. Everything is balanced and referenced to the same signal level, be it 0dB, +4dB, +6dB etc. Where others are forced to compromise on gain versus bandwidth, the bandwidth on a Midas console remains constant regardless of gain. This is achieved through internal Current Feedback Topology and Passive Filtering eliminates all unwanted signal such as RF interference etc. This results in world-beating levels of Common Mode Rejection (CMR) and therefore matchless signal/noise ratios for virtually silent plug-and-play operation.

Direct Output
Each input features a balanced direct output with separate level control which can be sent either pre- or post insert and EQ (but always pre fader) via a front panel switch.

Insert
The fully balanced insert points are physically located on 2 jacks on the rear of the module and can be switched in/out and/or pre/post EQ from the front panel.

EQ Section
Another cornerstone of Midas's reputation, the EQ section gives you an instant response, yet is never harsh even at extreme settings. Because it is so responsive, the user is always left with plenty of room for adjustments, which is very reassuring! It's also extremely precise and accurate. Midas EQ gives you exactly what it says it gives you. It is also extremely quiet. It doesn't add its own noise or any other unwanted effects and is still able to give you additional headroom over the rest of the console.

The Heritage 3000 EQ is based on the industry leading XL4 4-band fully parametric variety

Mix Sends
In addition to acting as traditional potentiometers, each of the 24 colour coded input channel mix pots is also a 2kg push switch (which means there is little risk of them being switched unintentionally) with LED on/off indication. Individual pre/post fader switching is also provided. These potentiometers operate as buss assign on/off switches as well as conventional aux sends, adjusting the signal levels to the corresponding aux buses. The Group Master busses themselves (see the flexibility section) may be configured as mono aux masters, stereo aux masters or post pan audio sub groups.

Master Buss Routing and Pan controls
The ST and MONO switches connect the post fader channel signal to the Master stereo (via the pan control) and mono buss respectively. The Pan defaults to control the channel placement within a group or master stereo mix and has a constant power law.

Spacial Image System (SIS)
The SIS switch enables the spacial imaging system which operates in conjunction with the pan and image controls. It also acts as a left, centre, right master bus enable overriding any stereo and mono master bus assignments.
When the spacial imaging system is active the IMAGE control can modify the action of the pan control so as to place the channel within a three speaker system. When the image control is fully clockwise the pan control will operate in full left, centre, right such that a centre panned signal will route to the centre speaker only and will not appear in either of the left or right outputs. When the image control is fully anti-clockwise the pan control reverts to stereo such that a centre panned signal will route at equal power to the left and right speakers. All other Image control positions generate a composite blend of the stereo and LCR panning systems so that the optimum degree of center image focus and speaker power can be obtained. When the image control and pan control are both set central the channel will be routed with equal power to all three speakers. Constant power is maintained at all times so that the image can be adjusted during the show without any perceived level change.

The Input fader is linked to an extremely flexible automation system. There are key status buttons and indicators adjacent to each fader to aid fast, intuitive use in a live performance situation.

SAFE Swtiches

MUTE – removes the channel mute from snapshot automation and automute scenes

FADER – removes the channel fader from the virtual fader automation and VCA master fader control including VCA mutes

AUTO - removes the channel from the snapshot automation system only; leaving the automutes, VCA masters and assignment systems active.

STATUS LED's
Are used to show either the status of VCA and AUTOMUTE assignments as well as fader positions. (See automation section)

VCA and AUTOMUTE Assignment
Each channel can be assigned to any number of the 10 VCA subgroups and/or 10 Automute Groups using the MODE assignment panel (See automation section) and the SET switch.

SOLO
The SOLO switch sends the input channel signal to the PFL mono and AFL stereo busses. If the switch is pressed for a short time it will latch on or off, but if it is held on for more than 1 second the latching is disabled and when the switch is released the channel solo will turn off. As a default the solo system is auto cancelling so each new solo cancels the last. This function is time dependant which allows several solos to be active as long as they are switched on at approximately the same time. The SOLO ADD MODE switch on the MONITOR module defeats the auto cancelling and allows multiple channel monitoring. In this mode input solos have priority over outputs and will temporarily override any active output solos. The input solos also override any active VCA solos.

If the console is connected to a Klark Teknik Helix EQ system and you press any solo key on the console, the EQ for that input or output is instantly displayed on the DN9340 Helix master unit ready for immediate control. All the EQ you will need - as fast as you need it.

Stereo Input Module
Like the Mono Input module, the Stereo Input module is a modular, fully comprehensive mic/line channel strip incorporating the classic XL4 mic preamp and Midas 4-band semi-parametric EQ with 24 adjustable, tri mode Group Mix controls that operate as bus assign on/off switches and aux sends. The integral rear connection pan means that stereo modules can be positioned in any input position up to a maximum of 16 per console.

The input gain and EQ control settings apply to both left and right signal paths and a balance control is provided to compensate for level errors from the mic/line source.

Independent phase switches are provided for left and right inputs.

The aux modes are similar to those provided on the mono channel, though when configured to mono, the signal is derived from a sum of the left and right channels.

Like the mono version, the channel insert points may be switched pre- or post-EQ.

A Mono button connects the post-fader channel signals to the Mono Master fader. Left and right pan controls are used for setting the stereo positioning of the two channels and a Stereo routing button connects the post-fader channel signals to the stereo bus via the pan controls.

Mute
The MUTE switch mutes the input channel at all points after the insert send. The switch can be controlled via the snapshot automation system and/or by automute scenes.

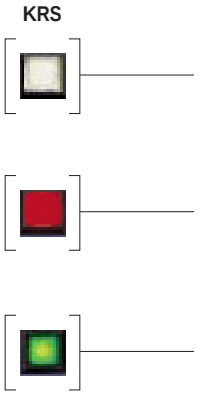
Meter
The METER monitors the peak signal level of the pre-fader input channel. Independent bar graph metering is provided for both signal path and independent pans allowing maximum intuitive placement across stereo mixes and master busses.

Stereo Input Rear Panel
The input / output connectors are integral to the module metalwork for ease of removal. The mic or line input is on an XLR and four separate jacks provide a pre or post EQ (front panel switchable) balanced send and return for left and right channels.

[input modules]

Mono Input Rear Panel
The input / output connectors are integral to the module metalwork for ease of removal. The mic or line input is on an XLR as is the Direct Output. Two separate jacks provide a pre or post EQ (front panel switchable) balanced send and return.

Meters
KRS
Direct Input
Feed from outputs to matrix (1-8)
Grand master VCAs
Group controls



No other console can match the flexibility of the Heritage 3000. Within seconds it's outputs can be configured for the forthcoming task: be it front of house or monitors. The Heritage 3000 can do either without compromise. How many audio sub groups do you need? How many mono auxiliary sends? Are you using stereo in ear monitors? You can configure your outputs depending on the application.

KRS (Key Routing Switch), located at the top of each group module is the key to the consoles flexibility, is tri-status and its status determines whether each pair of outputs are either: 2 audio subgroups, 2 mono aux sends or a stereo aux send (with level/pan control from the corresponding mix send control on the input module).

Off = 2 audio subgroup's. When the mix output is designated as a subgroup the level of the corresponding aux pot on the input strip has no influence. The aux pot is purely a routing switch to the subgroup with LED indication (via the main pan).

Red = 2 aux send masters. When the output is designated as 2 mono aux send masters, the level control function of the corresponding aux pot on the input strip is reactivated. Furthermore, there is still LED indication on the pot to show when an aux has been assigned to that output.

Green = stereo aux send master. When the main routing switch is GREEN, the output is now acting as a stereo mix master, say, for in-ear monitoring or use as a stereo effect send. The corresponding aux pots on the input strip change their functionality to level and pan controls (RH pot = level LH pot = pan) independent from the main pan on the input strip.

[flexibility]

The Matrix

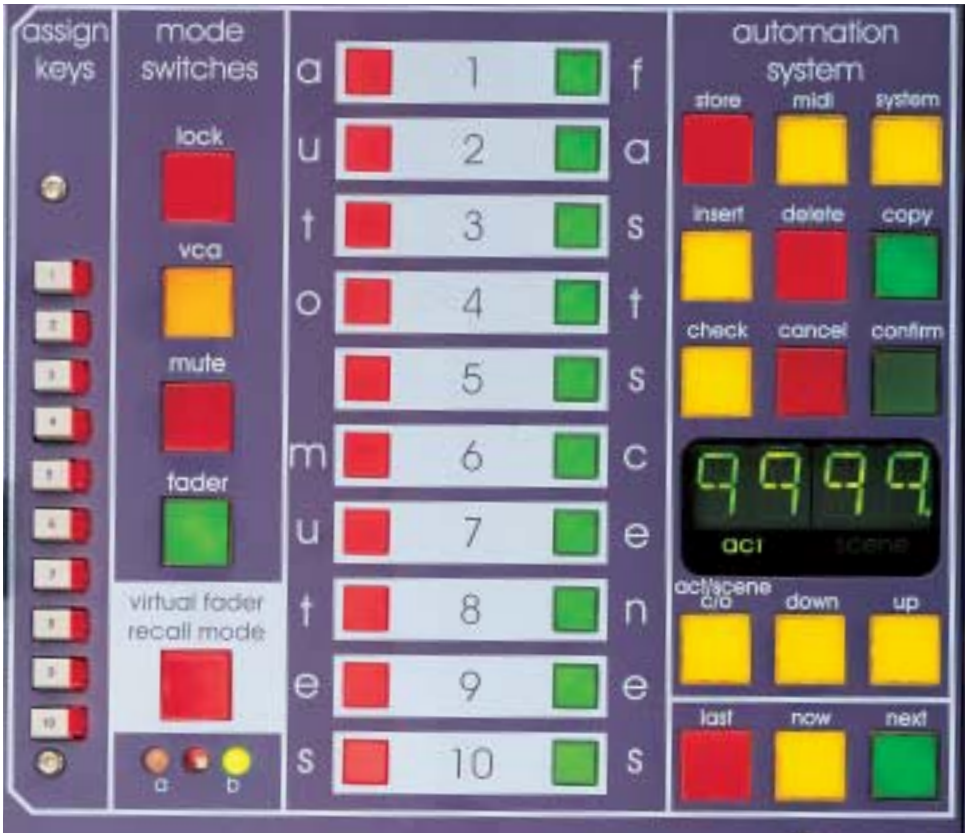
The console incorporates a 27x8 Matrix section configured from the 24 mix sends plus the masters and mono outputs. Each send to the matrix from the groups can be pre- or post fader and/or pre- or post insert. Each matrix output can have VCA control from the stereo master fader if desired.

Monitor Module

The Heritage monitor module shows peak metering of the monitor signal, and allows pink noise, a sweepable tone or the talk back microphone to be routed to any selected output and or to an output XLR. The local output can be selected from the solo/pfl bus, master left and right, or an external feed, however, the solo/pfl signals will always override other signal sources when selected. This module gives the user the ability to phase reverse, left/right reverse and mute the left and right signals. A single fader provides overall control of all three local monitor outputs and a Solo Add mode allows multiple channels to be selected. The local output is also routed to the headphone socket via a separate gain control.

Mono and Stereo Masters

Peak metering of the full Left / Centre / Right outputs is provided. Direct inputs may be summed into the left and right buses for say console linking and these may be switched pre or post the master insert point. Each of the eight Matrix Master controls has Left/Right/Sum source switching and the matrix feeds may be switched pre or post the Master fader. This module also includes the Solo-in-Place function, talkback controls, overall control of the master stereo balance and single fader control over the stereo mix level. The master mute buttons are integrated into the snapshot automation system and there's a VCA link to allow the mono output level to track that of the stereo master fader. This allows a "grand master" level control for stereo, mono and matrix outputs.

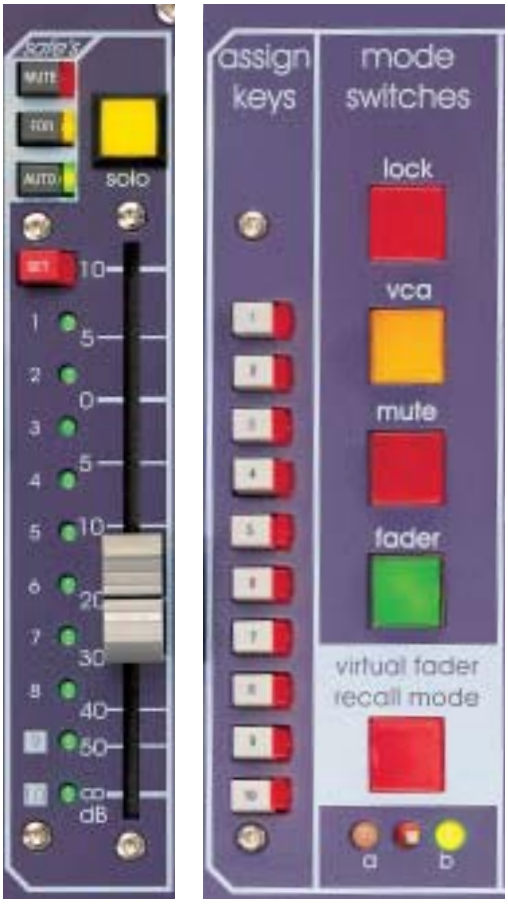


The Heritage 3000 automation system provides flexible assistance with the mixing process. It is an essential part of the design that the automation can do as much or as little as is needed for a particular situation. Key features that require fast access have large dedicated buttons on the console surface, with menus only used for secondary and set-up operations.

In addition, a range of Lock options allow the power of the automation system to be limited to just the functions required – for example preventing the storing of scenes or preventing both storing and recalling scenes.

Reliability is of course paramount in a system of this type, and the Heritage automation computer is fully dual-redundant. Two separate microprocessors mirror all the data, and potential fault conditions are monitored constantly. Changeover between the two processors is accomplished with a single key press.

[routing]



Central to the automation is the ability to quickly create Auto-Mute and VCA control groups. This is achieved by pressing the appropriate mode switch (Mute or VCA), and then selecting one or more groups on the assign keys. The input channel "set" keys will now toggle each channel in and out of the selected groups. At all times the current assignments are displayed on the 10 status LEDs to the left of each fader.

A powerful part of the scene storage and recall is the fader automation. And, as always, there is a alternative for users who do not require it. Real fader mode, which is the default, allows fader positions to be stored per scene but not recalled - the physical faders are always controlling the audio levels, but the stored position is indicated on LEDs by the side of the fader.

Virtual Fader mode controls the audio directly from the automation system, although manual override is always available if needed by moving the fader past the current virtual level. In this mode the position of the fader is shown by the LEDs alongside the fader.

Virtual Fader Recall mode is similar to Virtual Fader mode, but allows adjustment of recalled fader values to add a fixed "offset" for all snapshots or any part of the show as necessary. Additional flexibility is provided by a comprehensive "safe" system which allows particular features to be isolated from the automation system.

Three separate "safe" keys allow input channels to be protected from Mute, Fader or all automation functions.

[automation]

Snapshots may be stored and recalled, including the following functions:

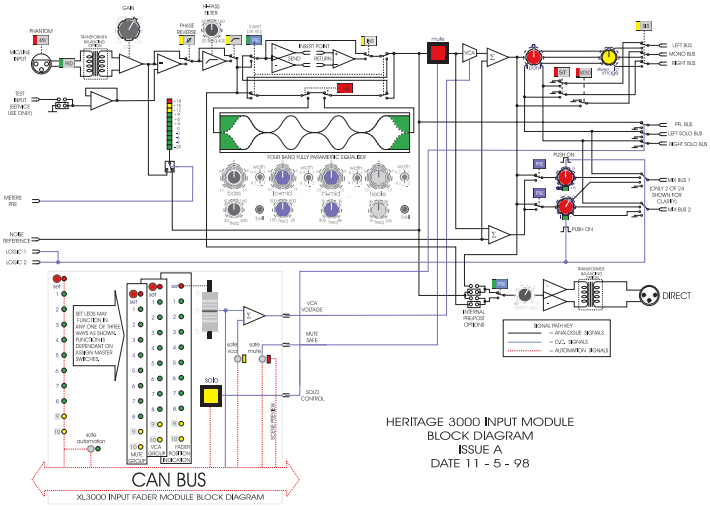
- Fader level and mute status for all channels
- Fader level and mute status for VCA masters
- Mute status for all mix, master and matrix outputs
- Auto-Mute assignments (but not masters)
- VCA assignments
- MIDI triggers and commands

440 snapshots are arranged as acts and scenes with each act containing up to 100 scenes. Navigation between snapshots is fast and intuitive using the "up/down", "next/last" and "now" buttons. In addition, ten snapshots can be assigned to the "fast scenes" keys for instant access, and all snapshots can be recalled remotely by MIDI message. Comprehensive editing is included, allowing acts and scenes to be copied, inserted, or re-sequenced. A check mode is provided which allows easy viewing of all snapshot fader levels, mutes and control routing without making them active. Pressing "now" at any point will activate the viewed snapshot and take the console back out of check mode. If two or more Heritage consoles are linked, snapshot store and recall commands operate on all the consoles simultaneously and can be initiated from any console on the system.

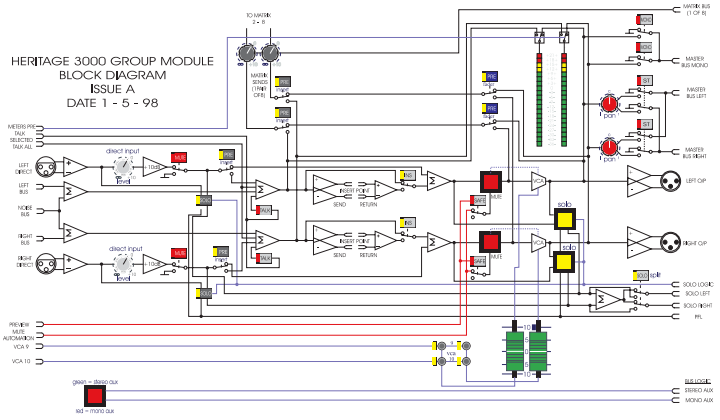
Due to Midas Consoles continual development programme updates to the automation software are available as downloads from Midas's website www.midasconsoles.com.

“There is no doubt in my mind that the success of this event as a world-wide television spectacle was significantly enhanced by the reliability and sonic quality of the Midas consoles”

Steve Law, engineer & project manager Sydney Olympic Games



HERITAGE 3000 INPUT MODULE
BLOCK DIAGRAM
ISSUE A
DATE 11 - 5 - 98



HERITAGE 3000 GROUP MODULE
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ISSUE A
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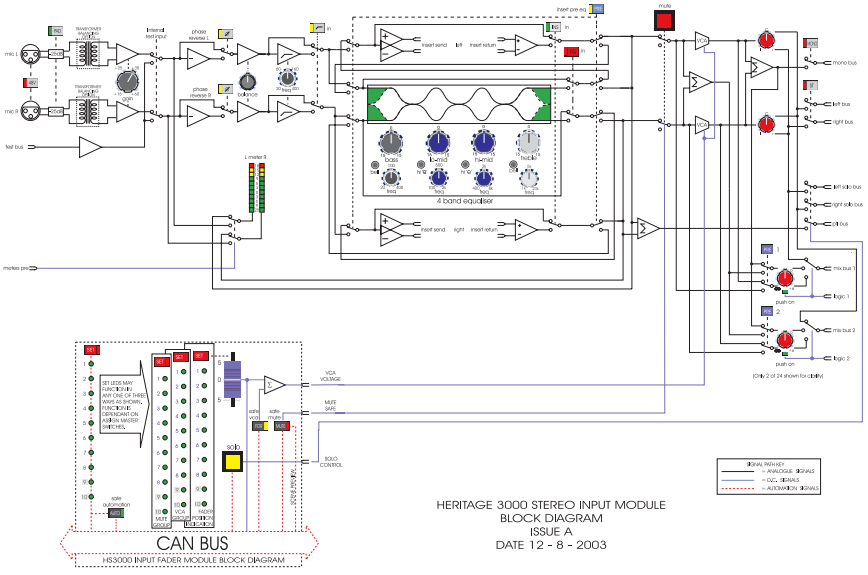
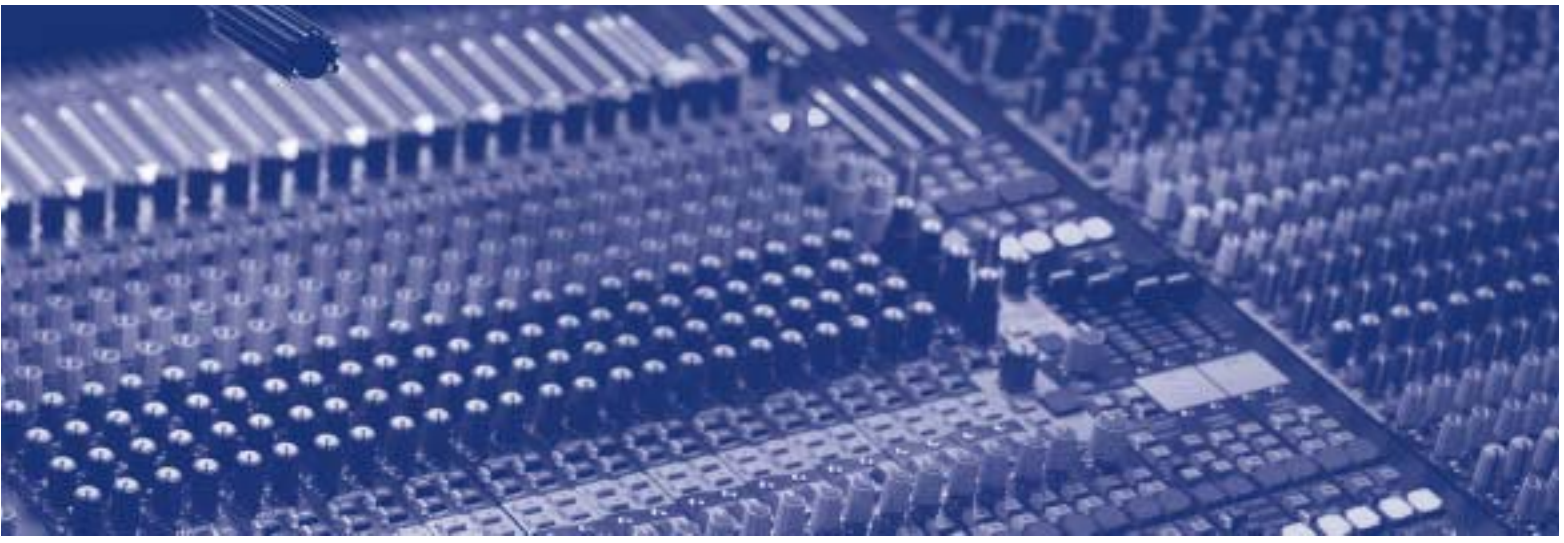
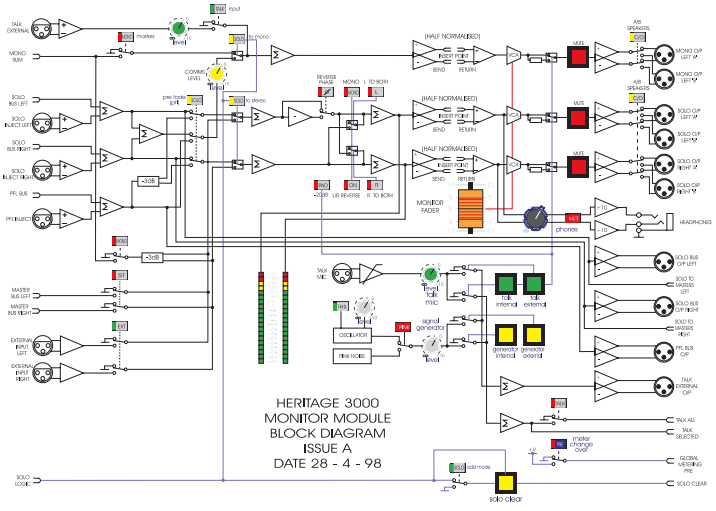
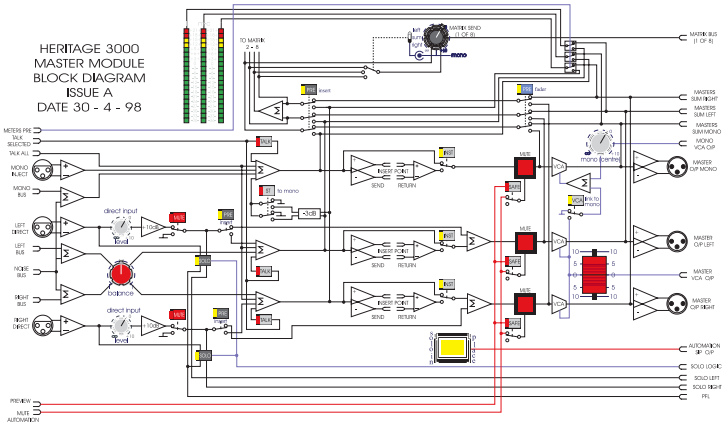


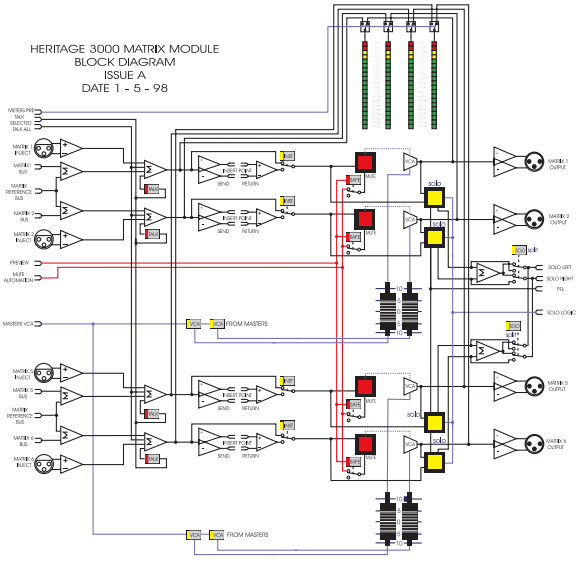
HERITAGE 3000 STEREO INPUT MODULE
BLOCK DIAGRAM
ISSUE A
DATE 12 - 8 - 2003



[block diagrams]

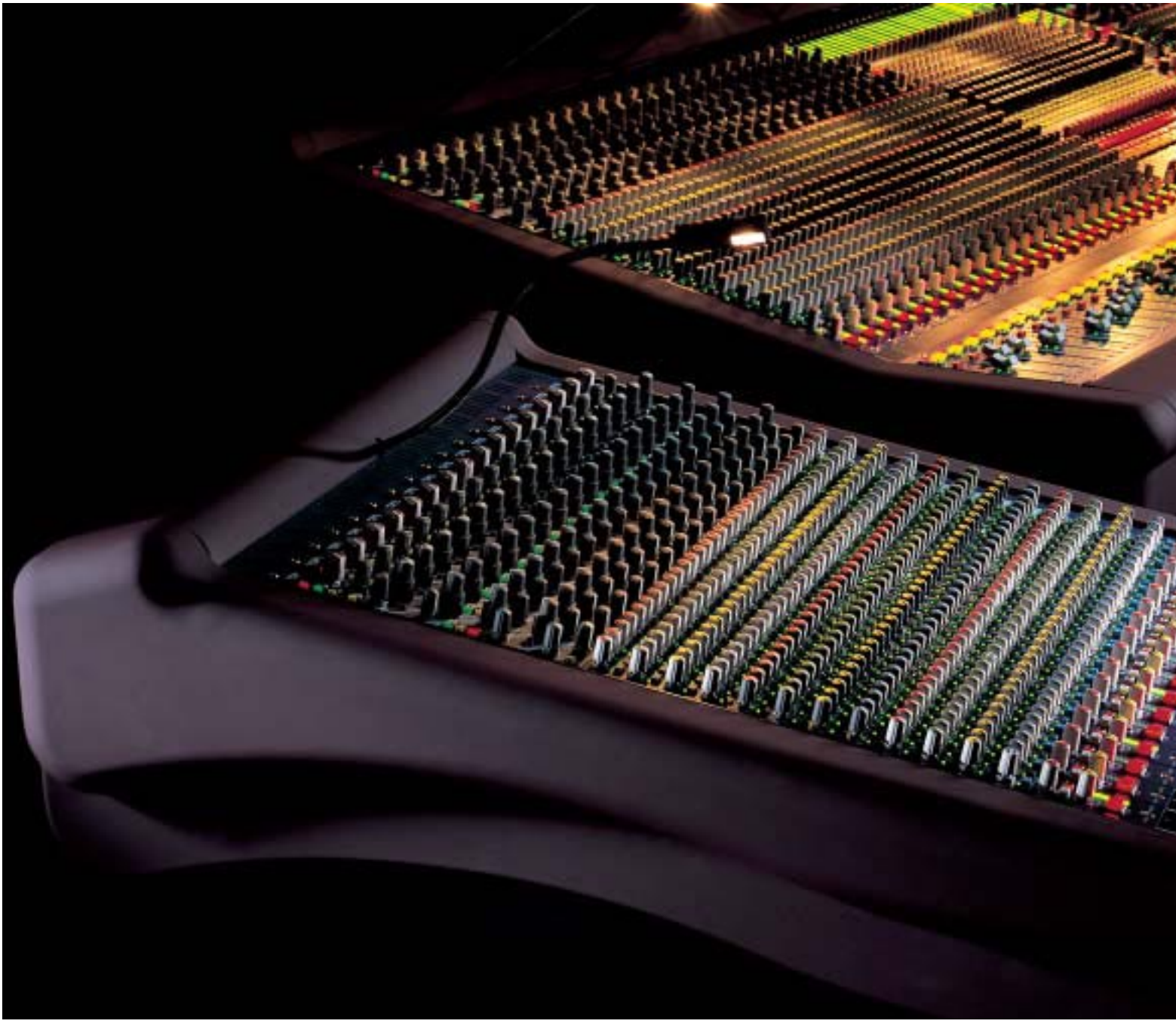


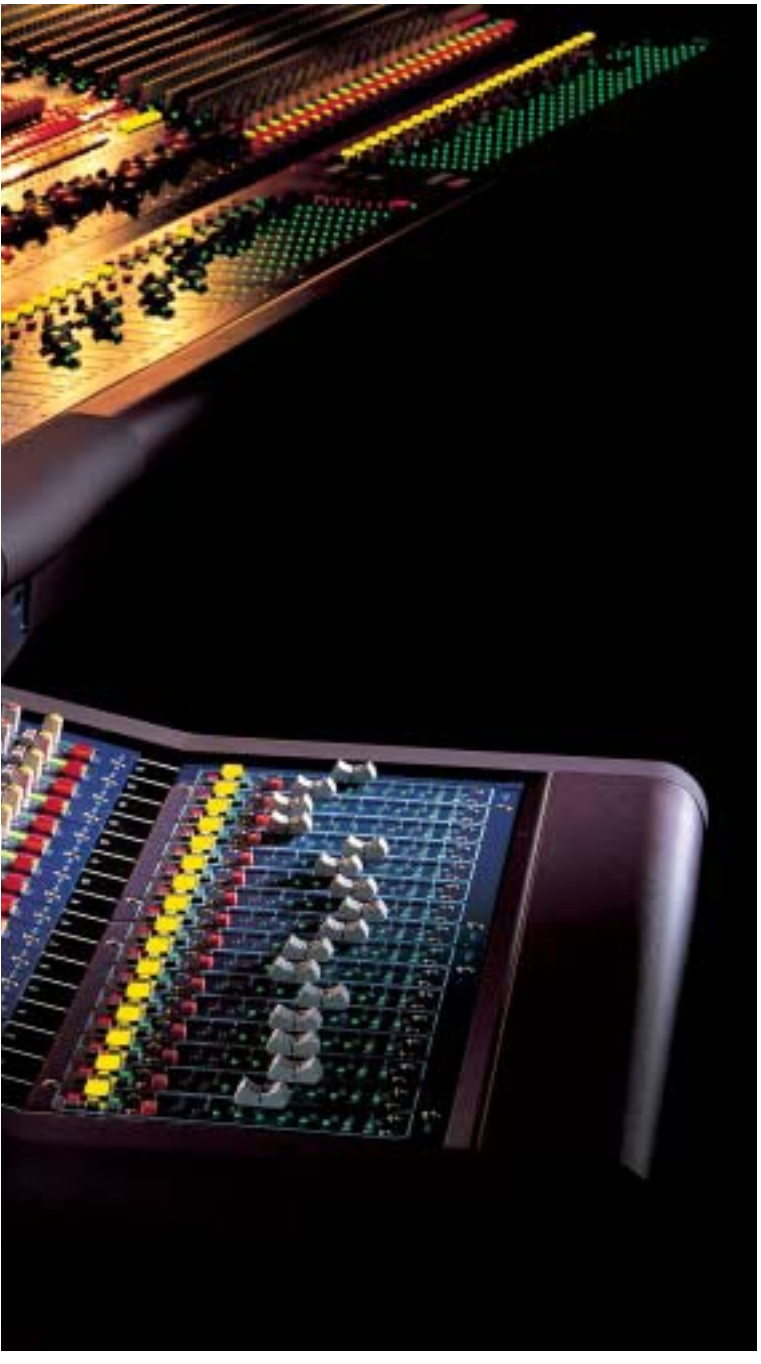




“The build quality, engineering and attention to detail on this console are just superb – better than you could expect on something twice the price, and it had all the features I was looking for.”

Mathieu Ninat, sound engineer and audio specifier Canal +





[extender]

The Heritage 3000 can be expanded up to a maximum of 64 channels by use of a 16 channel extender. The extender can be loaded with mono or stereo channels as required and once connected, it acts seemlessly with the main console.

Audio bussing cables are supplied with the package as is the CAN buss cable which provides communication of scene automation, VCA and solo logic between the console and extender.

Further more an extra power supply is supplied and when connected to the standard package, PSU redundancy is maintained.

"Quality and flexibility were our watchwords here, and fortunately Midas delivers the goods on both counts. The Heritage 3000 has been a godsend."

Lothar Strunk, Rock Sound. Expo

CAN Bus

CAN was originally used as the communication device for engine management systems in the automotive industry. Due to its rugged and reliable nature it is the perfect system to allow Heritage and Legend consoles to communicate with each other. Any mixture of Heritage or Legend Series console may be linked in this manner.

When linked, one console becomes the master and all the other linked consoles become slaves. Linked functions include all automation systems including scene recall and VCA and Solo logic.

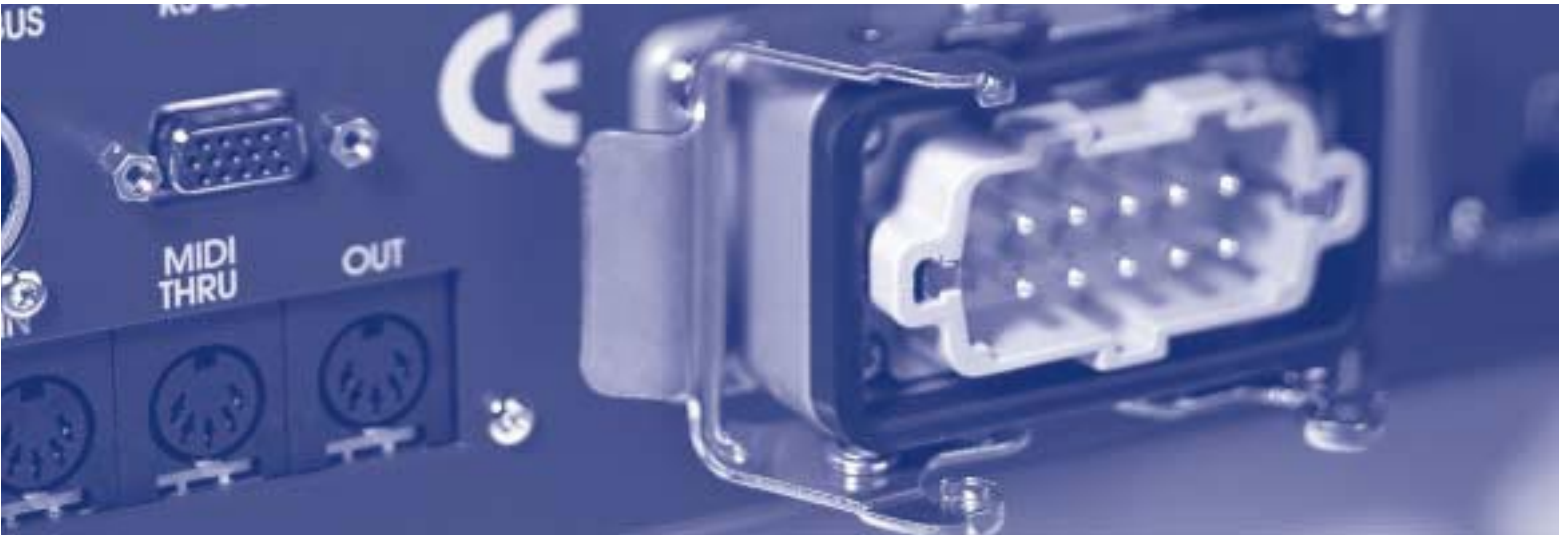
MIDI

Heritage 3000 allows you to fire four different MIDI messages per scene thus allowing you to control outboard devices with the MIDI standard. The console may also be configured to recall scenes triggered by MIDI messages.

This is simply programmed via a menu in the automation section of the console.

RS-232 Heritage Utilities Software

The Heritage Utilities software (available from www.midasconsoles.com) is Windows software that will allow you to download new operating code into the console. It will also allow you to down and upload memories to and from the console and store them as PC files. This software also handles the transfer of automation functions from one console to another or to an extender via the digital CAN bus on the rear of the console.



[features]

Helix system

Helix, the revolutionary digital EQ device from Klark Teknik, offers the ability to link to all Midas consoles in the Heritage and Legend range via the auto-solo function. This means that when you press any solo key on the console, the EQ for that input or output is instantly displayed on the Helix master unit ready for immediate control. Naturally you have complete access to all the Helix functions allocated to that input or output.

An RS-232 connection is supplied on the rear panel of Helix for this purpose, and up to 64 channels of Helix can be interconnected using standard microphone cables. It's all the EQ you will ever need, as fast as you need it.

“Midas is the number one choice for the majority of sound engineers, it makes sense that it should be our number one choice too.”

Fred Heuves, Ampco Pro Rent BV

Power supply unit The Heritage 3000 can be powered from a single Heritage Series auto ranging switched mode power supply. However due to Midas’ philosophy of delivering the complete package every console is supplied with two PSUs to allow for dual redundancy. When they are connected in parallel, using the supplied linking cables, the load is shared across each unit and if one of the power supplies fails, then the remaining unit will seamlessly and inaudibly take on the full load. The supplies have been designed to allow for flexible connectivity as full power can be taken from either the front or rear panel with the supplied 10-way output connector.

Packages The Heritage 3000 can be specified in a number of “turnkey” packages to suite your application. There is a touring package that consists of a Heritage 3000, two power supplies including the linking cables, Littlites, dust cover and flight case. The theatre package is similar to the touring package however a crate replaces the flight case and you will also get as standard a scriptslide. The bobtail package, designed specifically for the US market, consists of a 48 channel Heritage minus the handles and with ultra thin side cheeks and a specially designed flight case suitable for a 90inch wide bobtail truck.

Lighting We have even paid special attention to the storage of the Littlites. Two catches under the rear of the console or extender lid allow access to the Littlites and the two dimmer controls: one for the brightness of all LEDs on the console, the other for the Littlites themselves.

Warranty When you purchase a Heritage 3000, or in fact any Midas console, you will get an extra peace of mind with yet another industry first a 3 year warranty to guard against any possible problems arising from the desk or power supplies.

Scriptslide An extremely useful tool is the script slide which is included as standard in the theatre package and as an option in the touring package. Very simply the script slide provides somewhere visible and handy for engineers to put their scripts, pens, mobile phones or any of the other things that typically clutter up the control surface. As the script slide is designed to be moveable it is always out of harm's way, yet still within easy reach. It means that finally engineers can keep their work environments tidy yet still have access to the tools they need.

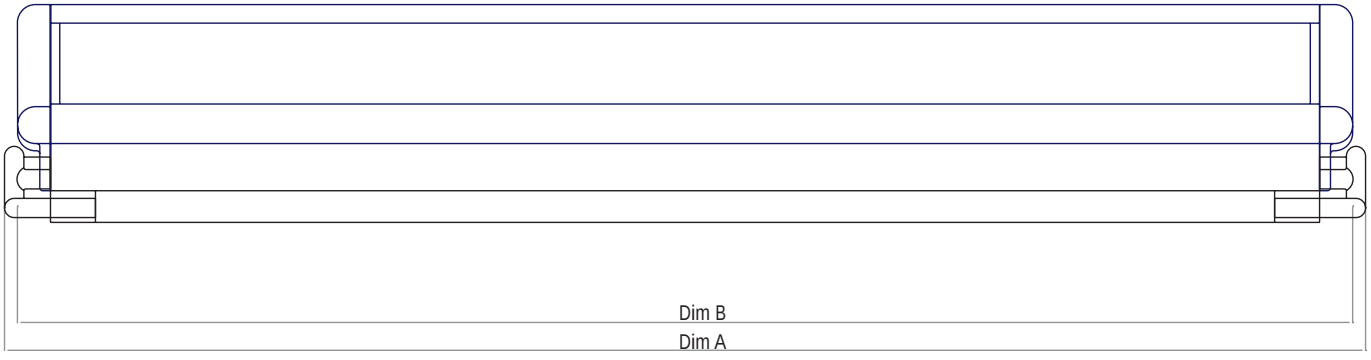
[options]

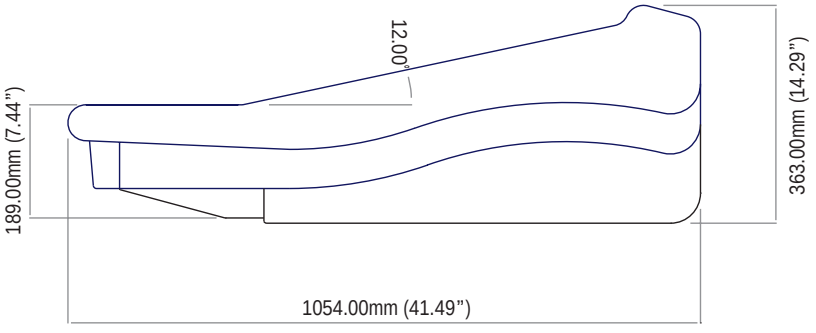
Easy Tilt A collective sigh of relief went up from roadies and crew the world over when Midas came up with this revolutionary device for getting the heaviest mixing console from vertical to the horizontal working position and back to vertical again with just two people. Easy Tilt is the definitive solution to handling the weight of traditional analogue mixing consoles that are built to last without incurring excessive bills from the osteopath. This clever device, available in two heights either 28" or 26.5", not only gets the console into position quickly and easily, but also provides a secure working platform for the console while it is in use, and then just as easily puts the console back onto its wheels in the flight case when the show is over. And all it takes is just two people.

In case you were wondering where you might store this handy item to stop it from getting lost or damaged, we've come up with a solution as an optional extra – quite simply a Heritage 3000 touring flight case that has a built-in compartment for the Easy Tilt. Apart from taking care of storage solutions, it also means that the Easy Tilt is always on hand when you need it, and not languishing in the back of a truck somewhere when you need to load in or out in a hurry.

“Most of all, when I go on tour, I never have to worry about the reliability of the desk. It’s as solid as a rock, and that is worth a great deal.”

Christophe Genix, monitor engineer, Indochine





[frame sizes]

24 Channel Frame			
Dim A=1484.00mm (58.420")	Dim B=1441.00mm (56.730")	Weight*	140kg (308.6lbs)
32 Channel Frame			
Dim A=1756.00mm (69.130")	Dim B=1713.00mm (67.440")	Weight*	1465kg (363.8lbs)
40 Channel Frame			
Dim A=2012.00mm (79.210")	Dim B=1969.00mm (77.510")	Weight*	188kg (414.5lbs)
48 Channel Frame			
Dim A=2268.00mm (89.290")	Dim B=2225.00mm (87.590")	Weight*	215kg (473.9lbs)
48 Channel Bobtail Frame			
Dim A=2138.00mm (84.17")	Dim B=N/A	Weight*	205kg (415.0lbs)
56 Channel Frame			
Dim A=2559.00mm (100.740")	Dim B=2516.00mm (99.050")	Weight*	253kg (564.4lbs)
64 Channel Frame			
Dim A=2815.00mm (110.820")	Dim B=2772.00mm (109.130")	Weight*	260kg (573.2lbs)
16 Channel Extender			
Dim A=700.00mm (27.550")	Dim B=657.00mm (25.860")	Weight*	140kg (308.6lbs)

* Weight out of flightcase.

[heritage 3000 performance]

Input Impedance	Mic	2K Balanced
	Line	20K Balanced
Input Gain	Mic	Continuously variable from + 15dB to + 60dB
(all faders at 0dB)	Mic + Pad	Continuously variable from +0dB to + 35dB
	Line Level Inputs	0dB
Maximum Input Level	Mic	+ 6dBu
	Mic + Pad	+ 31dBu
	Line Level Inputs	+ 21dBu
CMR at 100kHz	Mic (gain + 40dB)	Typ 115dB
	Mic + Pad (gain 0dB)	Typ 80dB
CMR at 1kHz	Mic (gain + 40dB)	>100dB
	Mic + Pad (gain 0dB)	>60dB
	Line	>50dB
Frequency Response (20 to 20kHz)	Mic to Mix (gain + 60dB)	+ 0dB to - 1dB
Noise (20 to 20kHz)	Mic EIN ref.150 Ohms (gain + 60dB)	-128dBu
System Noise (20 to 20kHz)	Summing Noise	- 80dB
	(48 channels routed with faders down)	
	Line to Mix Noise	-75dB
	(48 channels routed at 0dB, pan centre)	
Distortion at 1kHz	Mic to Mix (+ 60dB gain, 0dBu output)	<0.03%
Crosstalk at 1kHz	Channel to Channel	<-90dB
	Mix to Mix	<-90dB
	Channel to Mix	<-90dB
	Maximum Fader attenuation	> 80dB
Output Impedance	All Line Outputs	50 Ohms Balanced Source
		to drive > 600 Ohms
	Headphones	To drive > 8 Ohms
Maximum Output Level	All Line Outputs	+ 21dBu
	Headphones	+ 21dBu
Nominal Signal Level	Mic	-60dBu to + 10dBu
	Line	0dBu
	Headphones	+ 10dBu

[heritage 3000 performance]

Equaliser	Hi Pass Slope	12dB / Oct.	
	Hi Pass Freq.	Continuously variable	- 3dB point from 20Hz to 400Hz
	Treble Gain	Continuously variable	+ 15dB to -15dB Centre detent = 0dB
	Treble Shelving Freq.	Continuously variable	- 3dB point from 1k to 20k
	Treble Bell Freq.	Continuously variable	centre from 1k to 20k
	Treble Bell Bandwidth	Continuously variable	0.1 Oct. to 2 Oct. Centre detent = 0.5 Oct.
	Hi Mid Gain	Continuously variable	+ 15dB to -15dB Centre detent = 0dB
	Hi Mid Freq.	Continuously variable	centre from 400Hz to 8k
	Hi Mid Bandwidth	Continuously variable	0.1 Oct. to 2 Oct. Centre detent = 0.5 Oct.
	Lo Mid Gain	Continuously variable	+ 15dB to - 15dB Centre detent = 0dB
	Lo Mid Freq	Continuously variable	centre from 100Hz to 2k
	Lo Mid Bandwidth	Continuously variable	0.1 Oct. to 2 Oct Centre detent = 0.5 Oct.
	Bass Gain	Continuously variable	+ 15dB to - 15dB Centre detent = 0dB
	Bass Shelving Freq	Continuously variable	- 3dB point from 20Hz to 400Hz
	Bass Bell Freq	Continuously variable	centre from 20Hz to 400Hz
	Bass Bell Bandwidth	Continuously variable	0.1 Oct. to 2 Oct Centre detent = 0.5 Oct

Heritage PSU	Input voltage range	100-240VAC
	Maximum Output power	750W
	Operating Temperature	0-40C
	Nominal rails	+18V, -18V, +48V.

[heritage 3000 statistics]

The Heritage 3000 is a 30 buss console with an additional 27 x 8 output matrix. The busses are

- 24 stereo or mono configurable groups =24
- 1 stereo master =2
- 1 mono master=1
- 1 stereo AFL=2
- 1 mono PFL=1
- TOTAL= 30

10 automute sub groups and 10 VCA sub groups which include VCA sub group muting.

52 input channels plus an additional 26 direct inputs on the group and master modules. A total XLR input count of 95 are

- 52 channel mic inputs
- 24 group direct inputs
- 8 matrix bus inject inputs
- 3 solo bus inject inputs
- 2 master direct inputs
- 2 external inputs (2 track return)
- 1 master bus inject
- 1 talk mic input
- 1 talk external input
- 1 test bus input

A total XLR output count of 89. These are

- 44 input channel direct outputs
- 24 audio group outputs
- 8 matrix outputs
- 3 master outputs
- 3 solo outputs
- 6 local outputs
- 1 talk external output

A total of 180 balanced 1/4 inch jacks for inserts. These are

- 52 input channel insert sends
- 52 input channel insert returns
- 24 audio group insert sends
- 24 audio group insert returns
- 8 matrix insert sends
- 8 matrix insert returns
- 3 master insert sends
- 3 master insert returns
- 3 local insert returns

58 long throw faders for mix control with fader position recall and virtual fader functions.

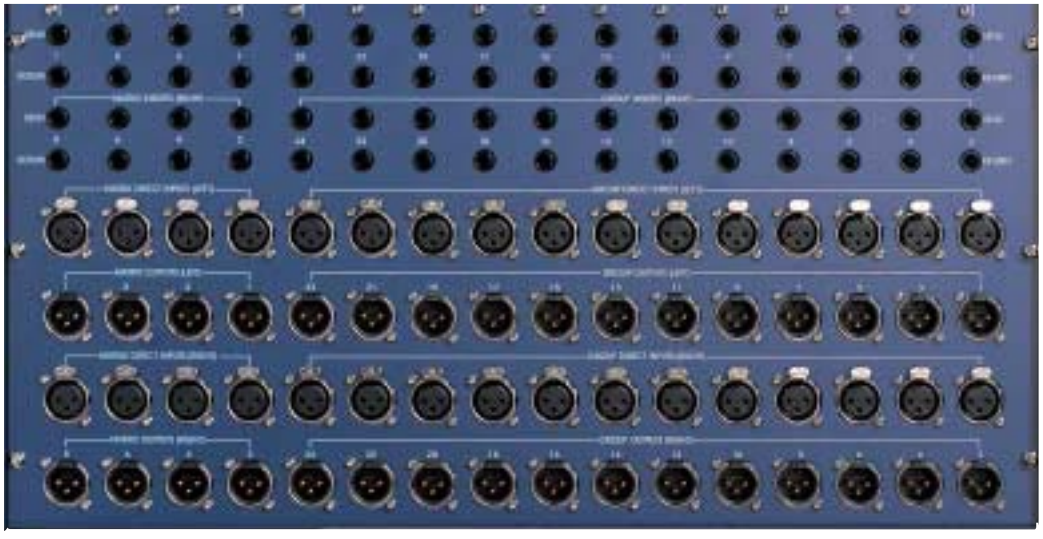
1043 automated switch functions. These are

- 480 input channel VCA sub group virtual assign switches
- 480 input channel mute sub group virtual assign switches
- 48 input channel mute switches
- 24 audio sub group mute switches
- 8 matrix mute switches
- 3 master mute switches

A total of 89 peak program meters with 20 LED segments on all outputs and 11 LED segments on input channels.

[heritage 3000 statistics]

Flight Case Dimensions (48 Channel)	Width 2370 mm	Height 1540 mm	Depth 480 mm
	Width 93.3 inches	Height 60.63 inches	Depth 18.90 inches
Bob Tail Case Dimensions	Width 2240 mm	Height 1540 mm	Depth 480 mm
	Width 88.19 inches	Height 60.63 inches	Depth 18.90 inches
Heritage PSU Measurements	Width	482.6 mm	19 inches
	Height	130 mm	5.18 inches
	Depth	385 mm	15.16 inches
	Weight	11.0kg	24.25lb



Centre section connectors

Right rear connectors

* Due to a policy of continual improvement Midas reserves the right to alter the specification and performance at any time without prior notification.

Midas has been designing and manufacturing live performance mixing consoles for the world's most demanding sound engineers, performers and production rental companies since the early 1970s.

The evolution of Midas consoles throughout the 30-year history of this classic marque has always paralleled, and often led, increasingly sophisticated audio innovations for the world-wide entertainment technology industry. Raising the standards of sonic quality through continual research and development has always been - and still remains - our overall aim.

Equally important to us is the design and implementation of many new areas of control functionality and user-friendly desk operation to anticipate and accommodate the rapidly changing and expanding needs of audio professionals who specify Midas consoles for their major tours, festivals, international events, broadcast projects and prestigious fixed installations.

The Midas design pedigree has, since our birth, been founded upon a track record of achieving a unique symbiosis with working sound engineers around the planet - engineers who respect and endorse our proven technology in the light of their responsibilities to their internationally-based clients who are themselves the leading lights of our industry.

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